

ECCLESIASTICAL ART VIEW

OCTOBER, 1930

TO STATUARY
MPANY
CO., NEW YORK,
ETRASANTA.





THE SCULPTOR
DAVID
S. C. C. CO.

Ecclesiastical Art Review

L.
N. Y.

Published by
DAPRATO STATUARY COMPANY

PIETRASANTA, ITALY

"Pontifical Institute of Christian Art"

OCTOBER, 1930

Number 50

Spanish Renaissance in the New World

By Mary F. Nixon-Roulet

E study of Spanish Renaissance is one of the most interesting in all architecture. Its beauty of outline, its intricate design, the perfection of its detail, and its peculiarly Spanish manner make one wonder whence came the influences which, grafted to the Gothic—loved of Castilians—produced the style so

unique. "Renaissance," says a recent writer "in its merely partial acceptance and its adherence to the which it never hesitated to the new, diverged farther finished Renaissance type architecture north of

Renaissance flourished. onage of Isabella, fostered its arms to sea, newly conquered, so was of special concern queen. Hence Castilian went to establish ecclesiastical sound basis, apart from ces. Such drew their Gothic, and it is indeed ascertain whence they Renaissance designs. Not re the school flourished, record of Spanish archi- Italy until much later. fluence was of Italian me to Spain, for many ecute works of art for make tombs and monumental carvings which had Italy.

to Borgia, Bishop of e Pope Adrian VI, he oeuvres d'art back to and sculptors such as ni, Fray Niculio, and ir work from Castile to Andalusia.

his able treatise on "Art in Spain and us that a Catalan goldsmith named Pedro from Rome in 1458, was sent to Toledo, red such ascendancy in the work shop of at Enrique Egés, son of the master of the e entirely under his influence.

ain that it was possible to demonstrate that combine the new ornament with tradition something distinctively Spanish. Spanish came, then, peculiarly personal. "Instead of

being the outcome of traditional methods, followed by the building crafts in general," says a recent writer, "it became rather the studied product of individual architects who, with their pupils formed, as it were, a school of design."

Different architects, painters, goldsmiths, sculptors, all contributed by their originality to this school, and Renaissance architects unhesitatingly borrowed from different schools. Modified Byzantine dome, Romanesque arches, Roman cross vaults and Gothic towers, mingled with the *Plateresque* decorations to form a harmonious whole.

In Spain the Renaissance was flamboyant but charming. Divided into three periods it consists of:

- (1) The *Plateresque*, or Silversmiths;
- (2) The Italian style, based on Palladio and Vignola, at the end of the seventeenth century;
- (3) *Rococo* or *Churrigueresque*.

All these are distinctive and interesting.

The *Plateresque*—*Estilla Plateresque* it was called, or *Fantasia Plateresque*—was coined to apply to buildings which aped the gold or silversmith's style of ornamentation; the Italian was more classic; the *Rococo*, ornamentative.

The bizarre Baroque, at the beginning of the seventeenth century, created again the human in architectural style, and broke away from the classic, a style attractive at first, but said to be "at its best an assertion of freedom and at its worst a lapse into license."

From Castile to the exotic colonies of New Spain, the architects produced luxurious specimens of their art, and through *Plateresque*, Classic and *Churrigueresque* periods, freedom of design was insisted upon.

The ornamentation was Gothic, Moorish, and Renaissance, and was

wonderful in style. Tombs, retables, choir stalls, statues, and canopies wrought in *rejas*, are most beautiful examples of *Plateresque* in the Spanish cathedrals, and the appurtenances of the church, reliquaries, candelabra, book covers, and monstrances, all show the artistic trend of the *Plateresque* style.

Of these cathedrals, the best example of the style are the Cathedral of Jaen, that of Granada, and the western facade of the Cathedral of Santiago di Compostella.

Perhaps the most striking example is the cathedral of Granada. It was designed by Diego de Silva, a builder who



Staircase, Burgos Cathedral

had a noble idea of early Gothic and understood the principles thereof.

The church is four hundred feet long by two hundred and thirty wide, with an outer arch which extends around the whole church and gives on the magnificent chapels which ornament the building.

Eges wrought in this cathedral and his work is an example of perfect *Plateresque*.

A strange feature of this cathedral is at the east end where the position ordinarily held by the apse is given to a round area of seventy feet, surmounted by a lofty dome, beneath which the great altar stands in a magnificent flow of light. This is the only sample of this style of architecture in Spain and is the more interesting for that account.

The *rejas*, or wrought iron grilles very much ornamented with gilt, are specially splendid in the church at Granada, and the same are found inclosing chapels at Seville, Palencia, Cuenca, Salamanca, and Toledo. This metal work is an exceptional feature of Spanish Renaissance cathedrals, and there is an iron pulpit at Avila, and a stairway at Burgos which have a world-wide fame in the line of metallurgy.

Perhaps the most magnificent feature of the Renaissance churches in Spain is the portals which ornament the facades, which are often things of wonder and beauty.

The facade of Santiago di Compostella is of rare beauty, its two towers are very fine, the one higher than the other being the belfry, as in the Cathedral of Jaen, and the richly carved western facade of both these cathedrals, in the Plateresque manner, gives one a hint of the cathedrals of the New World and whence came their style.

There was, however, another style, which appealed to the Spanish of the New World, and consequently is to be found in their cathedrals.

When other portions of Europe were turning to classical models, Spain, ever slow to desert the established things of its fathers, was still building cathedrals in the Gothic style, with a pleasing adaptation of Moorish ornament, picturesque and artistic. Hints of the Moorish are to be found in many of the best examples of Plateresque, and it is easily distinguishable grouped with Arabic and Indian in the churches of Cortez' day and since in the New World. Indeed Mexican architecture of that time is said to be "a distinct product from the Semi-Moorish stucco architecture of Andalusia."

It is difficult to place an exact name upon the Spanish ecclesiastical architecture of the New World. Some

writers dub it Baroque; others Plateresque. The first church buildings were of early style, but they were so largely remodelled or any definite style is difficult to determine. combination of styles runs the gamut of Es sance, Renaissance and Baroque.

The Cathedral of Havana, Cuba, dating while not as early as the Cathedral of M justly be considered as a stepping stone Spanish Renaissance of the Old World and

Its style is called Hispano-Americano, p and it reminds one of the Cathedral of Jaen simplicity of outline. With domed roof, th

has a handsome fa with two towers, than the other, a serves as a belfry, magnificently ton still calls the faith The columned faci cal, its ornament simpler than many, esque in manner ornamented as World buildings, it charm, the three ing surmounted w in excellent style.

The interior is solemn, its walls o coloured marbles good taste, plaine profusely decorate usually to be found America.

The beautifully choir stalls are polished mahogan columns are of wood, giving the of dark red marb off by their bron capitals, they are artistic.

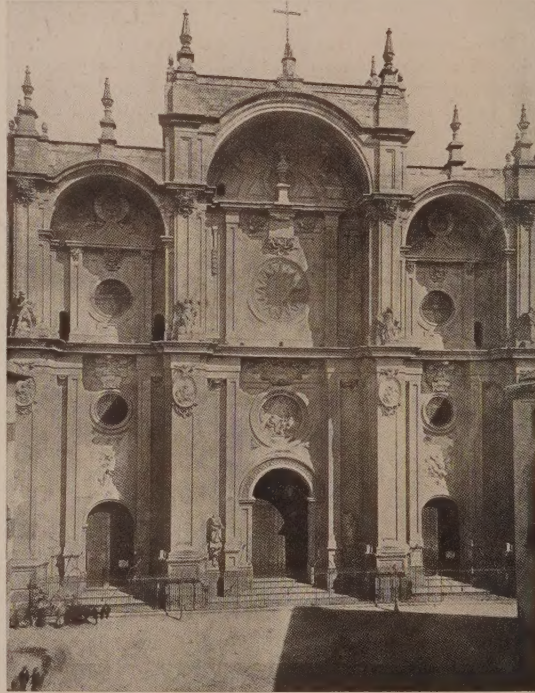
In the Choir bonés were inter

after their devious wanderings, from Vallac his body was first sent, thence to Seville Domingo.

Of late the San Domingans have claimed never taken to Havana, as bones have been which they insist are those of the great dis the resting place of the remains of that s who gave a New World to Castile and Leon matter of controversy to San Domingo and

The oldest church in Mexico is at Xoch was built in 1570, a strange edifice, surro light walls. It belongs to the cupola ty elaborate octagon cupola, and the walls are with small pointed peaks. The coloring of is black and white *azulejo*, very Moorish, and th turned to rich cream with age.

The domes of Mexican churches are one c icipal features of architectural style in this cen



Cathedral at Granada

line and a profusion of them is to be Mexico.

ones are low in structure, and they are of the local stone, although at times colored in glowing and beautiful, reminding one of Sagossa, or *Le Seo* of the same Spanish city. Any old church in this same style is at Iglesia de la Soledad, with a cupola of roses in color, with very little decoration of red walls and a lovely tower of four stories. The Pocito Villa de Gaudalupe is an example of the combination of *Churrigueresque* style and hence of particular interest to students

e. Built in its a bit of grace, although in style.* expression in language. Luxuriant, it is coloring, and sign of ornate curious stars are unusual, es are beautiful—the dome is whole tropics its surroundings says in his "Iglesia di "this chapel is heterogenous represents the example of the period—the setting in the long of the long a single characters defined, of up surviving World."

uch shows the Colonial the Colonial Cemen de San three cupolas,

alls in a quaint belfry remind one very of mission churches of California. The pawns, and tawny hues of its plaster are in harmony in color, for which the beauty of the pawns affords a fit setting.

of simpler forms of church art, one next to the elaborate style of another era, of which Mexico is the most noted example.

writer of the nineteenth century says of its style: "The work of Mexico did not begin with coldness of three centuries it brought the to a peak, but conserved certain graces, and in its interior the unity achieved by the architect, who gave it such a forceful style that it is found it necessary to sum up his tastes. The churches of the XVII century, the *Churrigueresque* of the XVIII and the neo-classics of the XIX century and it."

should not be confused with North American Colonial, which is an entirely different type.

translated from original Spanish of Dr. Alt's book.

that that period of Mexico ruled by a Spanish viceroy sent from Spain and responsible directly to the crown.

This Cathedral is also said to be "the religious monument of excellence by which we are able to judge all the art of the *virreinato*."‡

The Cathedral of the City of Mexico is to this day an embodiment of the Catholic spirit of Old Spain. It has been called the "apotheosis of the Faith," built, as it was, upon the old pagan sacrificial *Acocalli*, or Aztec temple, where human sacrifices were offered up to false gods. The Aztec temples were wonders of composite building. They used varied materials. As Charnay, the French archaeologist says:

"Unlike most primitive nations, they used every material at once. They coated their inner walls with mud

and mortar, faced their outer walls with baked bricks and cut stone, had wooden roofs and brick and stone staircases. They were acquainted with pilasters and caryatides, with square and round columns; indeed they seem to have been familiar with every architectural device. That they were painters and sculptors we had ample indications in a house that we unearthed, where the walls were covered with rosettes, palms, and red, white and gray geometrical figures on a black ground."

Perhaps the fact that the Aztec churches were so wonderfully constructed may account for the perfect execution of the more modern places of worship, for the *peons* carried to perfection the ideas of their Spanish masters. For two hundred years after the Spanish conquest, church building was an epoch in Mexico. The Spaniards, with their Gothic trend, brought a beautiful style to the New World, so that even in small



Chapel of the Virgin, Seville

villages one finds marvellous structures, with glimpses of Italy, or touches of Moorish art. Built of stone and stucco, they are faded to a soft cream, rarely beautiful. It was of native stone that the Cathedral of Mexico City was made, the first stone being laid in 1573, in the reign of Philip II, Cortez having begun it at the instigation of the king.

The place of its foundation was so marshy that its building was slow, in fifty years the walls being only twenty feet high. It was not finished until 1730, and cost three million dollars; it is four hundred feet long and one hundred and seventy-nine feet high, with a magnificent dome over all. In style it is to be "Gothic, with dome and Corinthian pilasters," so says one writer, and many are the styles bestowed upon it. As a matter of fact, it is one of the best examples of the Spanish Renaissance in existence, leaning a little towards *Rococo* and *Churrigueresque*, with its towers terminating in huge

belfries, and masses of carving on the facade. Its exterior is inspiring and massive, and the interior is splendid, forming as it does, a vista of severe elegance.

The choir is superb, with magnificently carved seats, the backs of which bear deep bas-reliefs of the apostles and saints. The choir railings are of *tumbage*, a heavy bronze looking material (from Macao, China), made of silver, gold and copper, and are gorgeously ornamented.

So perfectly ornamented is the organ loft that it seems impossible to believe that it dates from 1736, and the work of Indian artisans. Angels are sculptured at either side of the organ pipes, and musical cherubs, with their pipes and horns, play above the organ, while ornaments in profusion are clustered about the pipes.

The cupola shows a marvelous picture—an Assumption of the Virgin, painted in 1791 by *Jimino*, a noted Mexican artist, who has followed Murillo's technique, with cherubs, angels, flowers and foliage depicted amidst the clouds.

The *Sagrario* adjoining the Cathedral is one of the most interesting spots architecturally. Its exterior has a superb facade carved uniquely. Its interior is filled with rare and lovely things: vestments donated by Isabella the Catholic, embroidered in silver an inch deep, decorated with gems, and resembling the finest paintings, instead of the needlework they really are. One wonders whether they still remain in use, since Mexico is so under pagan rule in this twentieth century that her priests and monks are seldom allowed to say Mass and are even sacrificed like the missionary martyrs of former days.

The numerous chapels of the Cathedral are all decorated with valuable old paintings and faded splendours are everywhere, one of the most interesting being the *Chapella de los Reyes*, the lovely altar of which is one of the gems of the Cathedral. Designed by a Sevillian sculptor, Jeronimo de Balias, it was begun in 1718, and finished in 1737. All the statues in this chapel are of royal saints, St. Louis, St. Ferdinand, and others. This is according to custom since the chapel is royal, and usually only those of royal birth are interred in the crypt beneath.

The painting over the altar is by the Mexican painter, *Juarez*, and is in the Murillo manner, very soft and beautiful.

Throughout the provinces of Mexico, the churches are often a gorgeous combination of architectural styles.

The church at Tepozotlan is a superb specimen of architecture. It is an oddly shaped edifice, with only one tower, and one cannot tell whether it was intended so to be, or whether a second tower was to have been added at a later date.

The facade is a mass of intricate carvings wrought. There is only one door, one arch beautifully outlined in carvings and four sided and curiously indented in a frieze of stone.

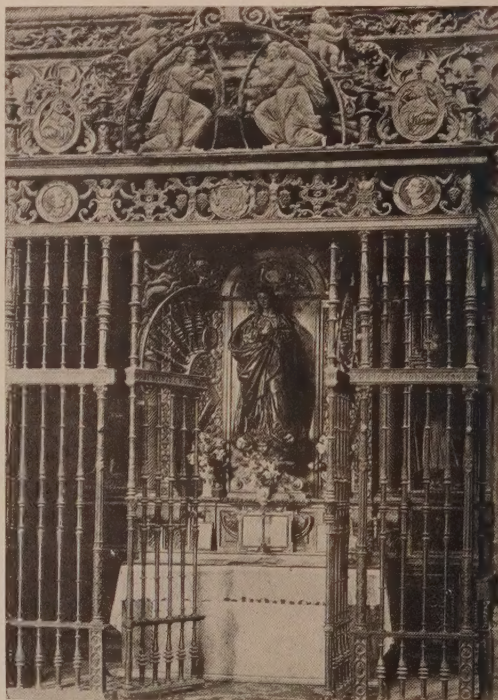
There are three tiers to the facade, all of which terminate in six tiny towers delightfully insouciant. The centre of the facade is the figure of Our Lady. The facade makes a fine carving, as in many of the Mexican buildings of the Indians, forced labor for their country, the less artistic and interesting, a blending

Aztec art.

The single tower of the church is stair-like. Its four stories are the lower one plain; the second only with four elegantly carved pillars; the third having a silver-carved pillars; the upper other bell, more carving, charming little extensively, and ing with the entire structure.

Of all the churches perhaps the most certainly the that of Our Lady begun in 1532, a different aspect when it was finished.

It is a superb Spanish Renaissance dome and two magnificent facade. ungraceful, it holder of Charles remarks about the of Mexican buildings.



Immaculate Conception Chapel, Seville

"In nearly every one of them," he says, "unexpected fancy, a belfry oddly placed surprises with the quaintness of its rich bit of deep stone carving, and in the plainest facade there is a not yielding to a whim of expression that nating. The architects escaped from the and conventional; they understood proportion, regularity; and the result is perhaps due to those who are only accustomed to architecture."

The church of *Nuestra Senora de Guadalupe* cost one-half million dollars. From the floor to the top of the dome is one hundred and twenty-five feet, and the dome is one hundred and twenty feet in diameter. The aspect of the front of the church is a masterpiece. Its carvings are rare, its cupola—very dainty, and the portal worthy of the interior to which it gives access.

the church, one's eye instantly reaches to the tower of snowy Carrara, enclosed by a solid wall, weighing twenty-six tons, where is enshrined the tilma which is surmounted by a golden cross studded with diamonds, rubies, and sapphires, a glittering relic which was presented to the shrine by the Aztecs, who stripped themselves of their treasures to present it to Our Lady.

It is loved and revered by all the pilgrims who visit the shrine—forty thousand a year, we are told—and it was with the miraculous beginning of the shrine. It was that an Indian, in the year 1531, named Juan

walking one day when he saw the image of Our Lady and

to his Diego and see the sign. He did, and bade a barren woman like them

the erstwhile arid hill, Juan found there the most exquisite fragrance. These and carefully wrapping them in his tilma, a blanket made of ixtl fibres, he bore them to the bishop, opening the blanket for no one to see. When the bishop opened it he found a picture of the Virgin upon the rough cloth, in beautiful colors, full of color to this day, shrouded above the altar, loved and revered by the pilgrims who

History of Architecture.

seek the shrine, singing: to their protector, Our Lady of Guadalupe:

"From Heaven she descended

"Triumphant and glorious

"To favor us

"La Guadalupeana."

The devotion to this shrine is commensurate with its beauty. Our Lady of Guadalupe has been the patron of countless hard endeavours. Noted amongst them was the insurrection of Hidalgo, the Mexican priest who rebelled against the Spanish yoke and in 1810 raised the cry of rebellion. He had the picture of Our Lady of Guadalupe

painted on his banner and so incited the natives to follow the standard one hundred thousand strong. Hidalgo was vanquished and killed by the Spaniards in 1811, but the insurgents continued the war and after eleven years of fighting, independence was achieved and the Viceroy was no more. Our Lady of Guadalupe had conquered.

There are many other churches in Mexico of equal interest architecturally to the church at Guadalupe—churches that also show the Renaissance manner. They are rococo and florid, but their carved facades are always ex-

quisite, whether *Churrigueresque* or *Plateresque*. The Mexican manner was characterized by "surface decoration spreading over broad areas, especially around doors and windows, florid escutcheons, and Gothic details mingling with delicately chiselled arabesques. Decorative pilasters with broken entablatures and carved baluster-shafts were employed with little reference to constructive lines, but with great refinement of detail, in spite of the exuberant profusion of the ornament."*

Of all the Mexican style the *Hispano-Mudejar* remains the most attractive and ever shows sermons in stone of great beauty.



Cathedral, Havana







MARBLE MAIN ALTAR

Cathedral of Our Lady of Sorrows, Natchez, Miss.

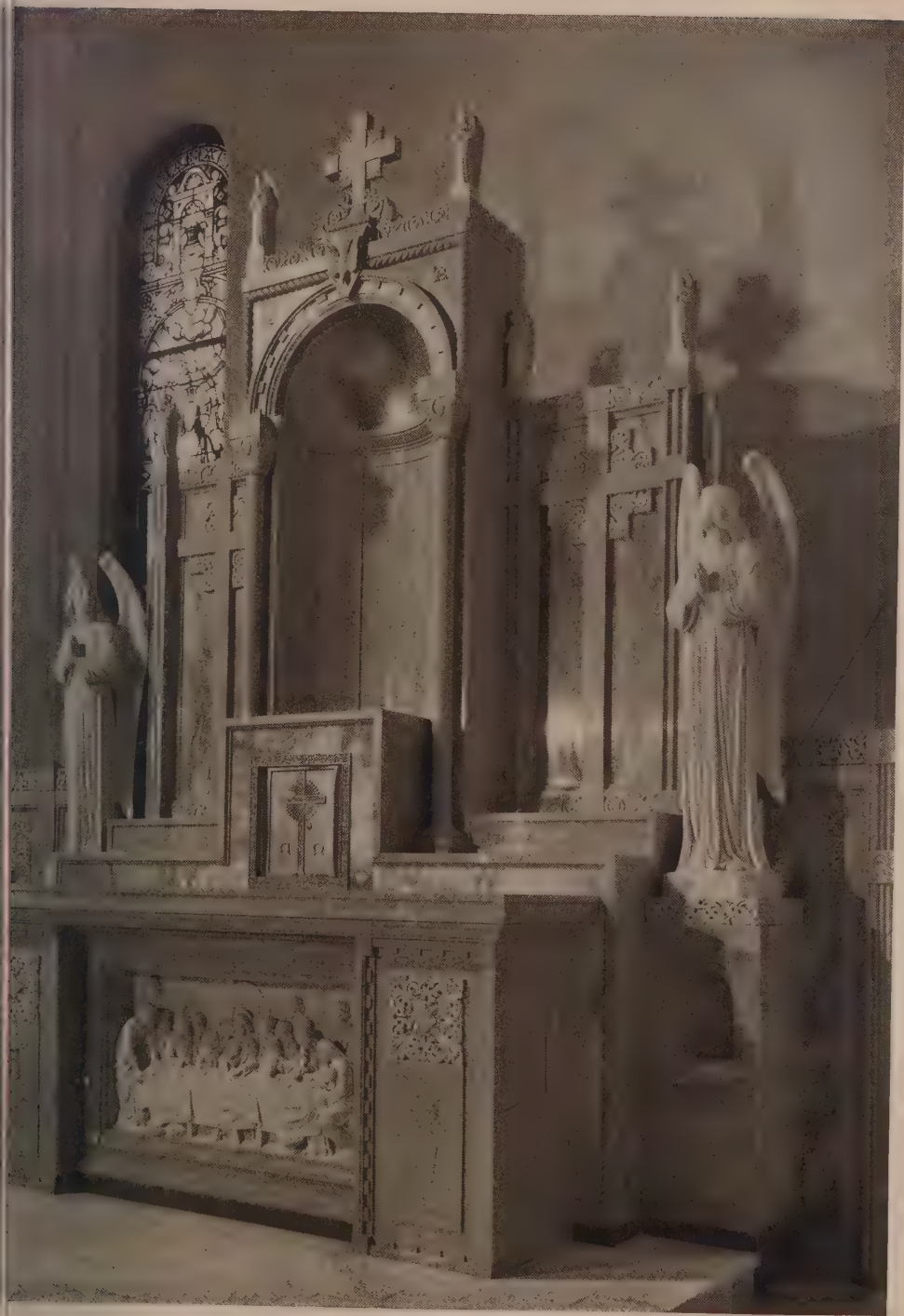
of truly beautiful design executed with richly carved ornament immaculately white throughout. The
er tabernacle, the glittering cross and the sacred symbolisms of the antependium stand out
rightly in contrast with the snowy background. Produced in the Studios of Daprato
Statuary Company, Chicago, New York, Pietrasanta, Italy.



MARBLE MAIN ALTAR

Chapel of St. Francis Hospital, Evanston, Illinois
 Poor Sisters of St. Francis Seraph of
 Perpetual Adoration

Chiampa Rosa Marble with panels of Breccia Montalto Marble form a rich setting for a series of delicate perfect sculptures of Bianco P. Primitissima. Specially designed and executed by Daprato Statuary Company, Chicago, New York, Pietrasanta, Italy.



PERSPECTIVE VIEW, MARBLE ALTAR

St. Francis Hospital Chapel, Evanston, Illinois

It with consummate skill assume added interest when the fine technique of their execution become defined. Here will be seen the exquisite artistry of an altar perfect in proportion masterfully carved and executed. The immaculate whiteness of the sculptures stand out like cameos in a jewel design.



MAIN ALTAR OF MARBLE, OAK AND MOSAIC

Mary, Queen of Heaven Church, Cicero, Illinois

Rev. William J. Rooney, Pastor

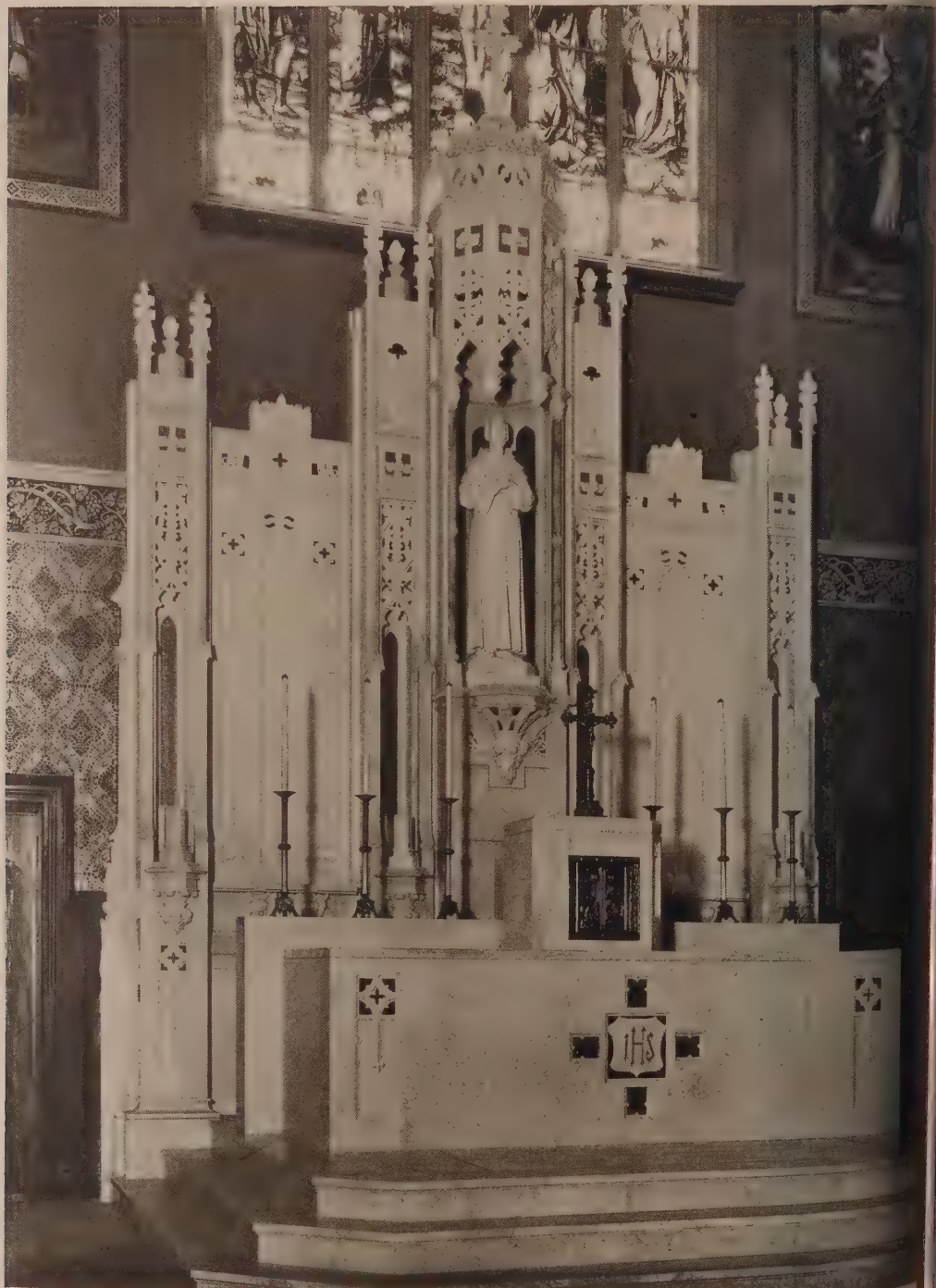
Dark oak of a rich grain forms the background for a beautiful mosaic after painting by Morgari. In proportions it splendidly suits the scale of dimensions required by the spacious sanctuary. The altar proper is of five different colored marbles with matched panels of Giallo Siena on a background of Verde Antico and Verde Piasco. Designed by Joe W. McCarthy, Architect. Executed by Daprato Studios.



MARBLE SIDE ALTAR

Mary, Queen of Heaven Church, Cicero, Illinois

as selected for their special colors and markings provide the means for rare artistry in execution. The altar, greatly admired for its individuality, has been wrought in a most pleasing combination of Verde Antico, Giallo Sienna, Rosso Verona, Rosso Levanto and Rose Tavernelle Marbles. The statue is an inspiring sculpture of selected white Carrara.



LITURGICAL MARBLE ALTAR, CHURCH OF ST. FRANCIS OF ASSISI

South Fitchburg, Mass., Rev. L. A. Langlois, Pastor

Much interest has been aroused by this masterpiece of sculptured marble and we here illustrate it in order to show clearly the separation between the altar and the reredos. Rising to a considerable height in order to properly fill the sanctuary, it is nevertheless still strictly rubrical in its form and design. Daprato Studios, who executed this altar, would like to send photographs of it to all who may be particularly interested in liturgical altars.



MARBLE ALTAR OF PRIVATE CHAPEL

Rt. Rev. John J. McMahon, D.D., Bishop of Trenton
Trenton, N. J.

painting, colorful and brilliant in sharp contrasts is made doubly resplendent by an altar in
tingly harmonious. The marble of this altar was specially chosen for color and veining
complete the beauty of this attractive chapel. Production of the Studios of Daprato
Statuary Company, Chicago, New York, Pietrasanta, Italy.



DETAIL OF SIDE ALTAR

St. Clement's Church, Chicago, Illinois

Rt. Rev. Msgr. F. A. Rempe, Pastor

No written description is adequate to do justice to the beauty of coloring evidenced in this side altar and mosaic. Like miniature enamel work encrusted on jewels of rare quality the mosaics spring in a myriad of colors and tints. Located in a partially enclosed niche the richness of the work is especially fascinating to behold. Specially designed and executed by Daprato Statuary Company, Chicago, New York, Pietrasanta, Italy.



MARBLE SEDILIA

St. Clement's Church, Chicago, Illinois

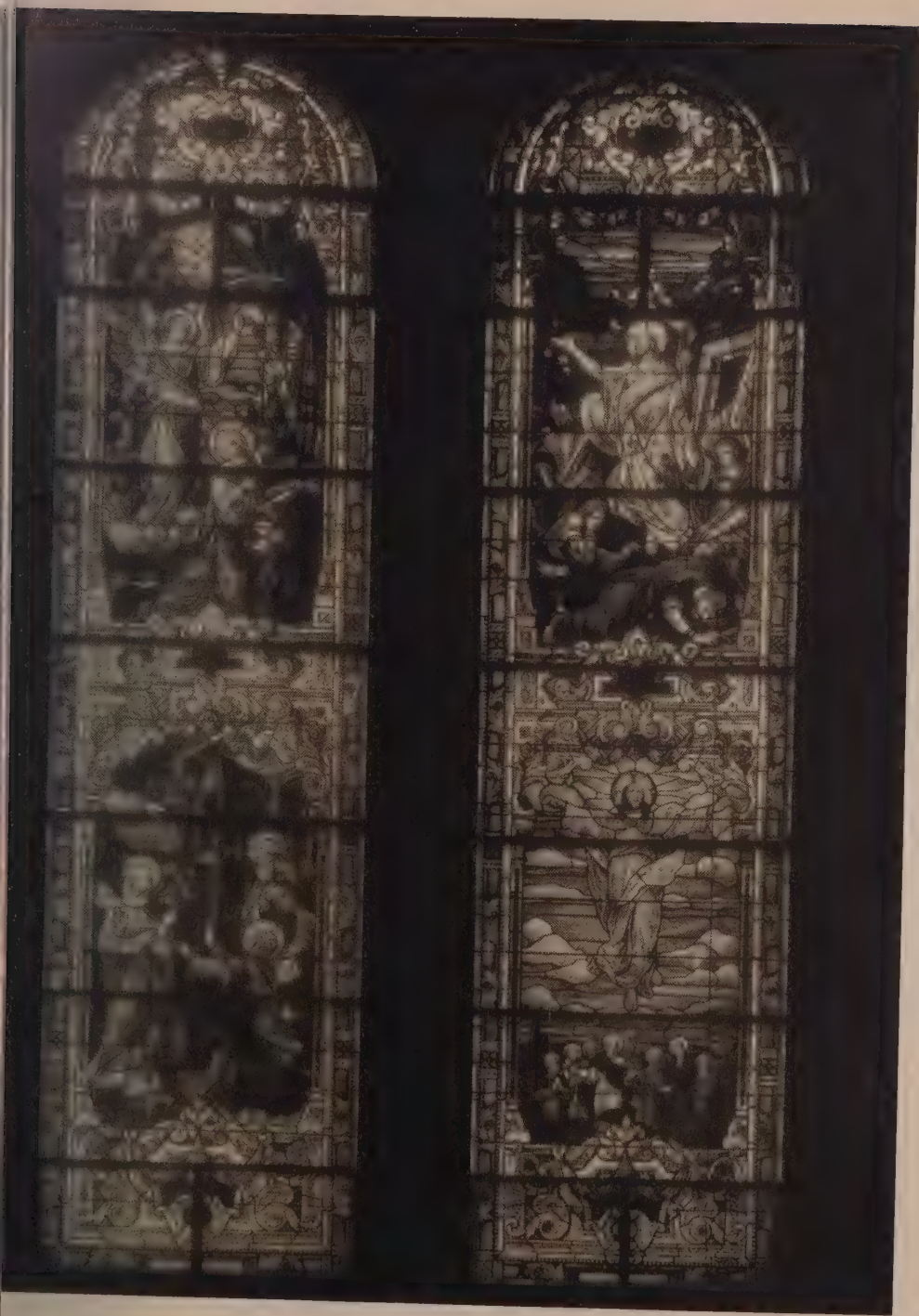
The marble enriched with inlaid colored marbles forms a most pleasing background for the brilliant ornamentation and contrasting red cushions of this sedilia. The unusual beauty of this comparatively minor detail of sanctuary furnishings is but another example of the care and attention given to even the less important objects of the church interior by artists of Daprato Statuary Company Studios.



ONE OF FOURTEEN SIDE ALTARS IN CHAPEL

Sacred Heart Retreat, Passionist Fathers, Louisville, Ky.

Deep spiritual feeling combines with striking architectural beauty to make this series of altars a medium of religious inspiration. Each scene is beautifully portrayed by reliefs realistically colored while the altars with their symbolic ornamentation are in ivory tints of delicate variations. Specially designed and executed in the Studios of Daprato Statuary Company.



STAINED GLASS WINDOWS

St. Michael's Church, Philadelphia, Pa.

Rev. James J. Wilson, P.R., Rector

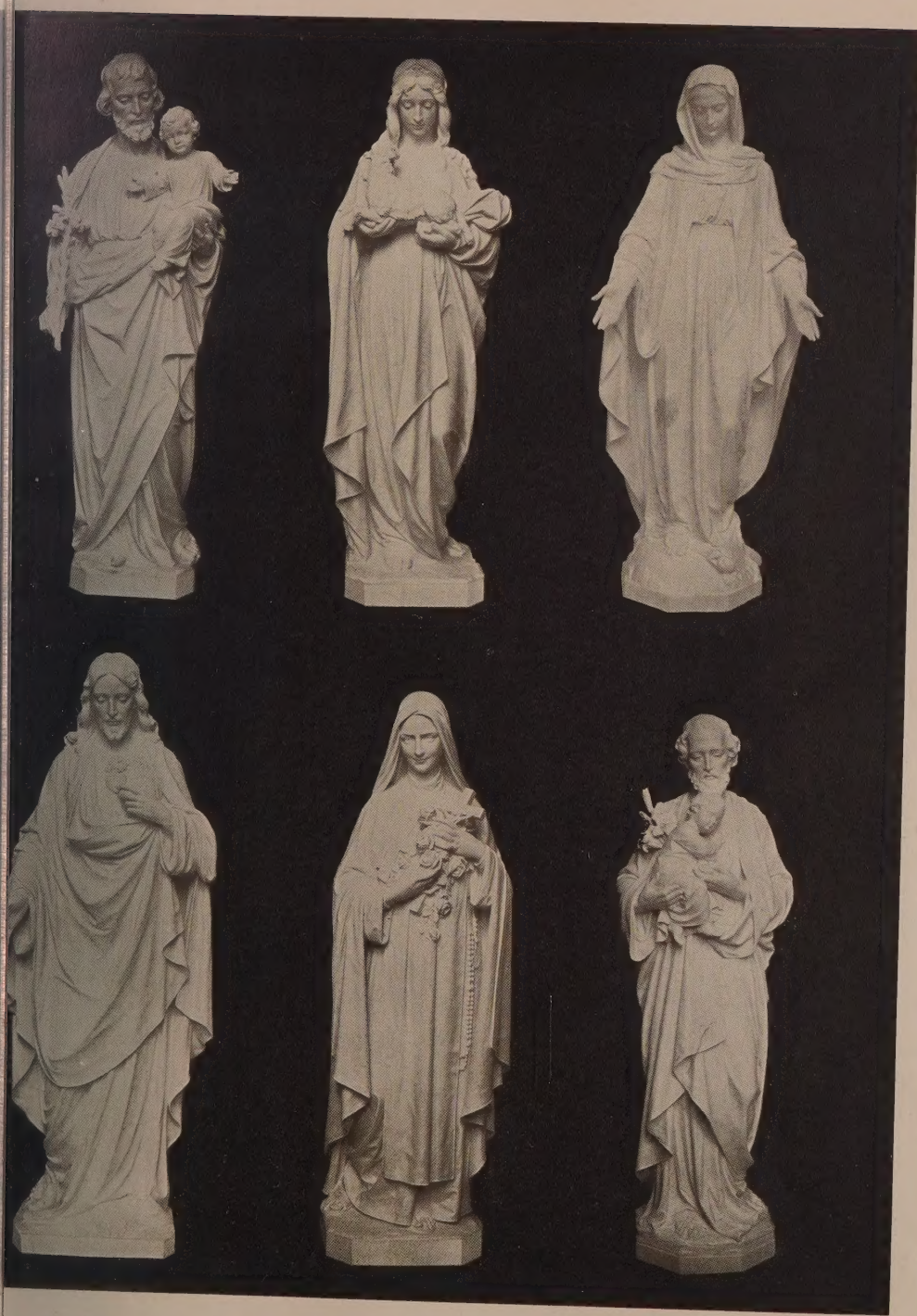
Are there any more inspiring than windows of wondrous color and beauty? These gorgeous creations of Daprato vividly portray scriptural scenes with all the art of masterfully wrought stained glass. Rich sparkling colors combine with splendid composition to make these windows outstanding specimens of rare craftsmanship.



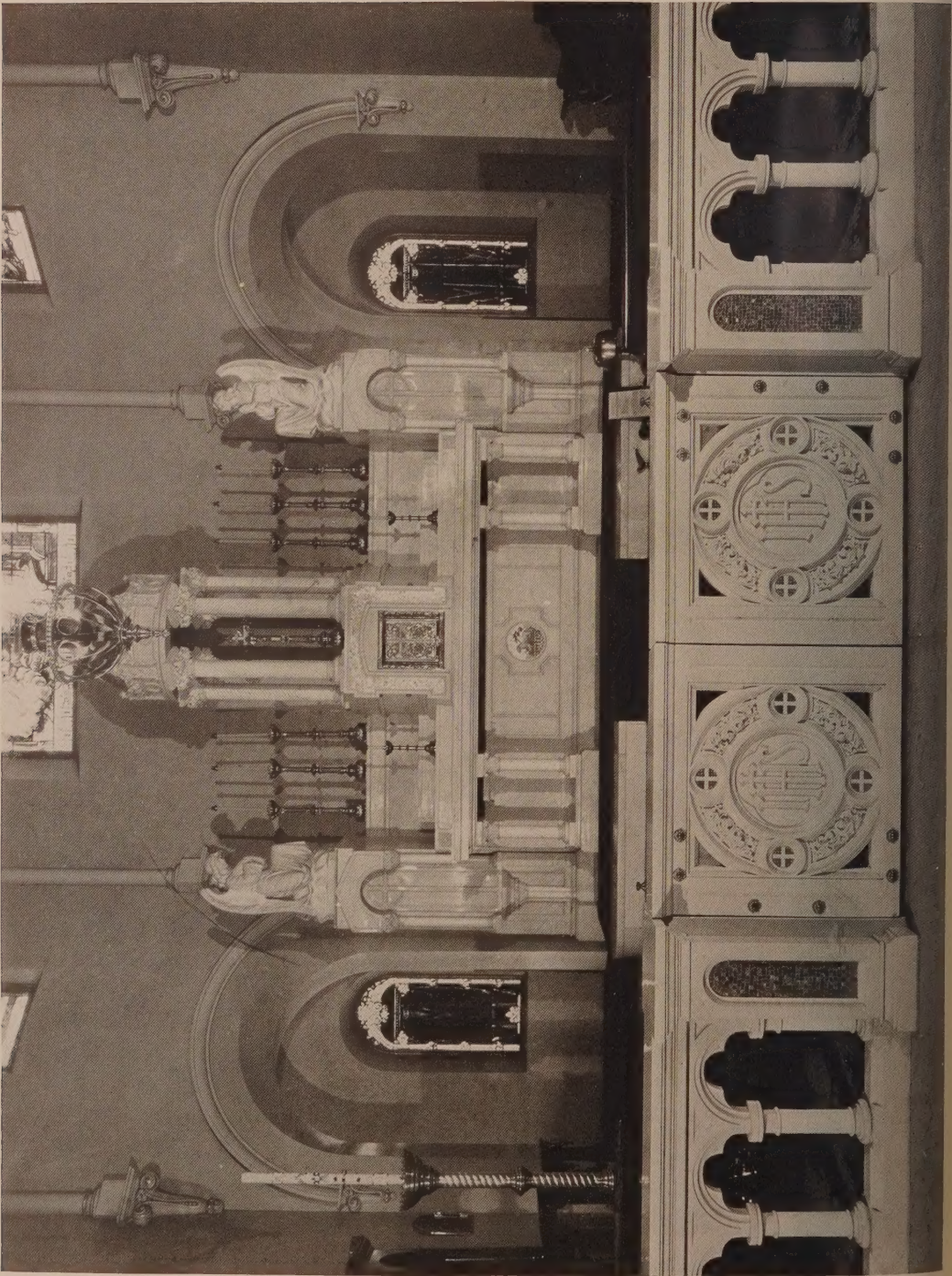
SECTIONAL VIEWS OF TWO MARBLE RAILINGS

Produced in the Studios of Daprato Statuary Company

Carvings deeply cut and sharply executed reveal in crisp outlines the masterful touch of talent



es of marble which clearly tell a story of superior facilities. Any church seeking sculptures of
ould be singularly fortunate to obtain work of the quality shown here. These are specimens
e highly artistic work which emanates from the Studios of Daprato Statuary Company,
Chicago, New York, Pietrasanta, Italy.



A Church Edifice is as a building set apart. Solemnly dedicated to serve a most sacred purpose, its every curve and line appear to suggest a special consecration to holiness and spiritual uplift.

To correctly equip this august temple of divine worship with fittings of appropriate art and design, mediocrity must be avoided as a sure sign of careless disregard for its sanctity.

Art productions of the best quality are essential to the character of any religious structure and will be found least expensive in the end.

Daprato artists can serve to exceptional advantage when you are interested in any of the following:

ALTARS	}	Marble, Scagliola, Rigalico
ALTAR RAILINGS		
PULPITS		
STATUES—Marble, Orbronzes, Cement, Composition		
STATIONS OF THE CROSS—(Groups and Relief)		
CEMETERY GROUPS—Marble, Orbronzes, Cement		
WINDOWS—Stained Antique Glass of Exceptional Workmanship		
SOUNDING BOARDS—Daprato Patented Adjustment		
TREASURY LOCK STEEL TABERNACLE SAFES		
BAPTISMAL FONTS—Marble, Composition		
SHRINES—Marble, Scagliola, Rigalico		
CHRISTMAS CRIBS—Composition		

CATALOGUES, PHOTOGRAPHS OR DESIGNS UPON REQUEST

Studios of Daprato
STATUARY COMPANY

762-770 W. Adams St.
CHICAGO, ILL.

53 Barclay St.
NEW YORK, N. Y.

PIETRASANTA
ITALY

Note carefully above addresses. Beware of imitators.



SHRINE OF THE LITTLE FLOWER

The art of Daprato Studios commands admiration because its fine points are always readily discernible. In this shrine the molded carvings stand out in sharp relief. A splendid note of authenticity is apparent in the architectural style while the ornamentation discloses a knowledge of correctly applied enrichment.